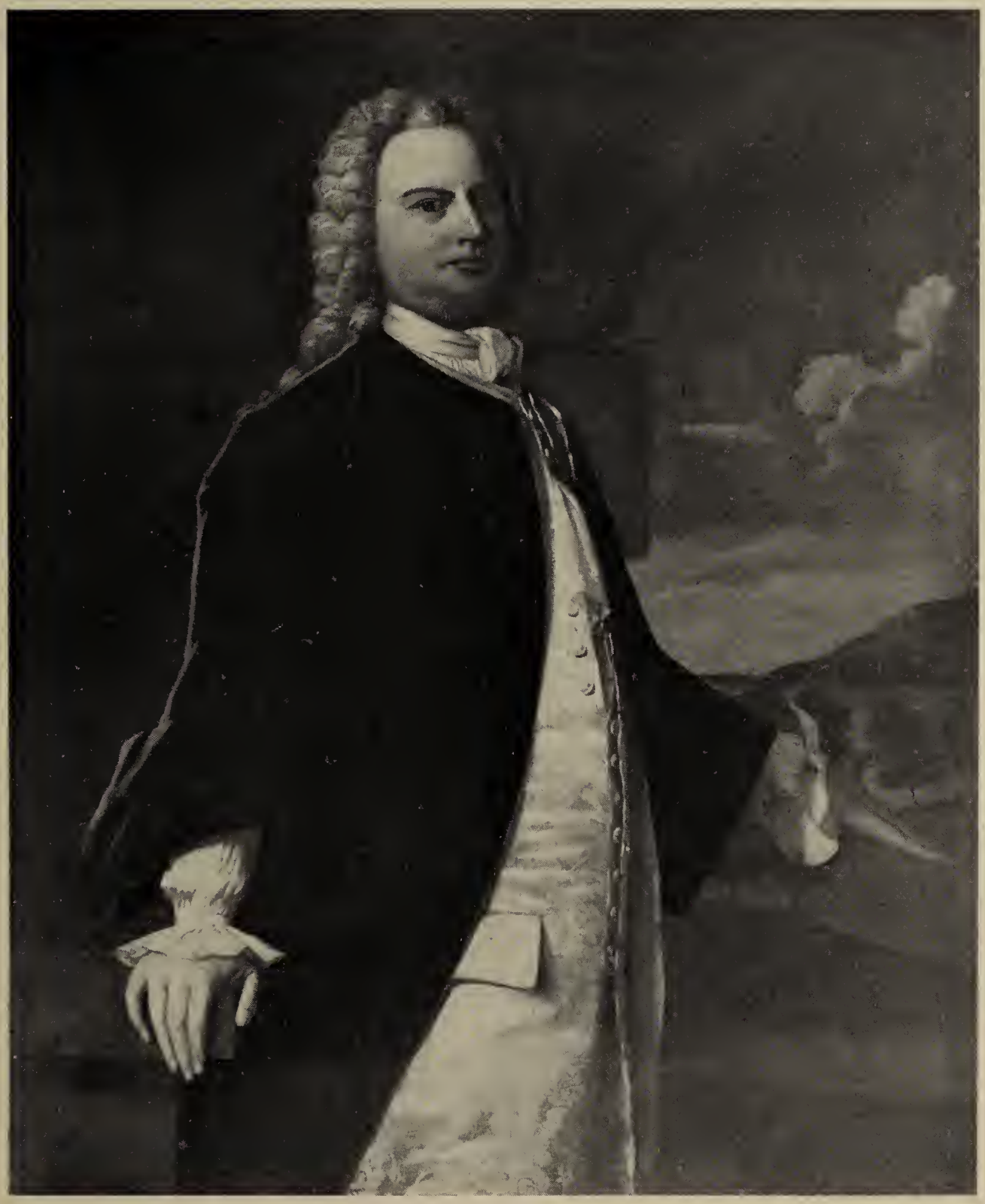
MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 109 TOLEDO, OHIO SEPTEMBER, 1945



JOSIAH MARTIN ROBERT FEKE

INSTALLED IN THE MAURICE A. SCOTT GALLERY

MUSEUM NEWS

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FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART
ASSOCIATE EDITOR: NELL L. JAFFE, ASSISTANT TO THE DIRECTOR

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EDITORIAL

AS THIS is written we await final word from Washington, or from Tokio, that the war is over. This time there can be no thought of beating our swords into plowshares, for, with the forces that have been loosed in this combat, we may sheath the sword, but must keep it ever at hand, glistening bright, to draw against any who may again threaten the liberty we have defended at such great cost of wealth, toil and life.

Even so, we may turn our minds more freely to constructive pursuits which have perforce been crowded aside by the necessities of world conflict.

Interest in art during the war years has been far from negligible, as evidenced by our own attendance of over two hundred thousand last year, by equal or greater showings made elsewhere. Yet it has been a time-marking period for many cultural activities, both productive and appreciative.

The Museum offers many cultural advantages to those who may now more frequently have both inclination and opportunity. Our collections are filled with delights of color harmonies, charm of pleasing line and composition. Our temporary exhibitions bring equal beauties in contemporary or older works. Our talks and lectures offer stimulating thought, our classes opportunity for self-development and self-expression. Our concerts provide music of the masters interpreted by competent executants.

These advantages are available to everyone in Toledo. The Museum welcomes all, turns away none.

OUR EARLIEST AMERICAN PAINTING

A RECENT acquisition of the Toledo Museum brings to the Maurice A. Scott Gallery a work by the first American-born painter of consequence. Of very few artists native to this country is so little known and so much surmised as of Robert Feke. His ancestry is well established. His great-grandfather migrated from England, probably in the company of Governor John Winthrop, in 1630. Ten years later he settled in Connecticut. Still later his wife, the widow of Governor Winthrop's son Henry, moved with her children to Long Island. One of the grandsons, Robert Feke, built a home at Oyster Bay, and there in all likelihood his children were born, including the one to whom was given his father's name and who was to become a painter. No record of his birth exists, but the date is supposed to have been 1705.

The first known fact of Robert Feke's life is that he painted his own portrait, and it is estimated that this was done, to judge from his apparent age, about 1725. About 1732 he painted a portrait of his young niece. The next record of him appears in 1741, when he signed and dated, probably in Boston, a large picture of Isaac Royall and his family. He married in Newport in September, 1742, being described in the record as "of Newport". In 1744 a Scotch traveller, Dr. Alexander Hamilton, was taken to see Feke in Newport. He wrote of him as "the most extraordinary genius I ever knew," explaining that he painted well though untaught. He also mentioned seeing a large painting of the Judgment of Hercules which Feke copied from the engraved frontispiece of the Earl of Shaftesbury's book.

Portraits of two Rhode Island ministers, signed and dated 1745, give evidence that he was then in Newport. Three of Philadelphia people, signed and dated 1746, indicate a trip there in that year. In 1748 and perhaps early in 1749 he was in Boston, producing more than twenty pictures, including the four of members of the Bowdoin family, perhaps the best known of all his output, and touchstones for his works. On April 7, 1750, John Smith of Philadelphia records in his diary that he "went to Fewke's the painter's and viewed several pieces and faces of his painting," suggesting that a final visit to Philadelphia occurred in that year. His name next appears seventeen years later in the Quaker record of Rhode Island marriages for 1767, in connection with the weddings of the two daughters of Robert Feke, late of Newport, mariner, deceased.

The most important record that we have of him, however, comes from eighteen presently existing paintings which he signed,

GOVERNOR JAMES BOWDOIN — ROBERT FEKE
BOWDOIN COLLEGE MUSEUM OF FINE ARTS

and most of which he dated. They, and those which by analogy may be attached to his name, tell us all we need, though not all we might like, to know of him.

Among the many surmises that have been made to account for his activities in the years about which nothing is known are: that he went to sea at an early age; that in some naval engagement he was taken prisoner, incarcerated in Spain, and sold the paintings which he did while jailed to pay his way home; that this happened between 1726 and 1731; that he was in New York in 1732 or soon thereafter; that in New York he had the opportunity to see the

work of older artists; that John Smibert, who spent about a year in Newport after January, 1729, might have taught or influenced him; that he might have worked in Philadelphia as early as 1740; that he did considerable painting between 1730 and 1740, and through the reputation gained thereby secured the commission to paint the Royall family group; that from 1732 to 1741 he was abroad, having gone, as was the custom of English painters, to study in Italy, and that he was taken prisoner by the Spanish at this time from the mischance of being on an enemy boat in the Mediterranean; that he was in England in 1747; that the Bowdoin portraits and others at that time were painted under strong English influence; that he gave up following the sea at the time of his marriage, to support himself and his family by painting; that he gave up painting in 1750 to go to sea in the molasses-rum-slave trade based on Newport, Barbadoes, and the African coast; that he was a common seaman; that he was master of a vessel; that after 1750 he voyaged to Bermuda, or Barbadoes, for his health; that, in any event, he died abroad; that he died between 1750 and 1752.

Casual curiosity is not the only reason for all the speculation upon the unknown details of the artist's life. A half dozen artists born in the Colonies antedated him; some others closely followed; but Feke stands far above them all until John Singleton Copley comes upon the scene. Hence we seek primarily for his artistic antecedents.

The first known work from his hand, his self-portrait, is of such competence that it is most certainly not his earliest effort. Nor does it seem probable that it could have been done by one wholly untutored. Yet there is no clue as to whence such tuition might have come. The Royall family, painted after an hypothetical study trip to Italy, shows no acquaintance with European models. The most important group of his pictures, those painted in Boston in 1748 and 1749, are so close in conception and execution to the work of English painters that it has been suggested that he spent the preceding year in that country. But other works, thought to have been painted as early as 1744, show the style of the English.

There is but one contemporary account of Feke's work. That is the meagre statement made by Dr. Alexander Hamilton. Lacking evidence to the contrary, save the unexplained quality of his paintings, there seems no reason to question that he was self-taught. Then the method of his self-teaching is indicated from his copying of the engraved frontispiece of a book. This also gives the key to the close resemblance of his works to those of the English. Engravings were among the regular importations into the Colonies, and

MRS. JOSIAH MARTIN ROBERT FEKE
THE DETROIT INSTITUTE OF ARTS

through them he might have learned much of painting and of the British style.

The portraits of Mr. and Mrs. Josiah Martin show English characteristics, but with a certain American forthrightness. They may have been painted as early as 1746, when Feke was on his way to Philadelphia, or on a similar trip in 1750. The Martins were then living at Hempstead, Long Island, not far from the Oyster Bay home of Feke's parents. They later moved to Rock Hall at Rockaway, now Lawrence, Long Island. There these pictures hung through their ownership and that of their heirs until a few years ago. Now

that of Mrs. Martin is in the Detroit Institute of Arts and the Toledo Museum is the possessor of that of her husband.

The Josiah Martin is similar to the portrait of Governor James Bowdoin in size, pose, composition and handling of the rich textures of fabric. Both also have a landscape background, that of Martin representing Hempstead Harbor, that of Bowdoin a wooded, hilly landscape. Martin's face is somewhat more characterful, which is easily due to the fact that he was nearly or quite fifty years of age when painted, while Bowdoin was but twenty-one. Lacking a record of the date of the Martin portrait, it is impossible to decide whether it preceded or followed the Bowdoin, which is signed and dated 1748. Reverend Foote[1] considered it likely to be a work of 1746, and Professor Beam[2] has pointed out the similarity of the heavy impasto and strongly modelled head of our picture to that of General Waldo, which was painted in 1746.

Our picture comes from Feke's maturity. It surpasses in conception and craftsmanship most of his early works. It retains the affected pose which was frequent not only with him but with others of his time. In the painting of fabrics it is superb, rendering the difficult texture of the long flowered brocade waistcoat with amazing fidelity, that of the unpatterned coat with equal conviction. The landscape takes its place in the background without apparent difficulties of prespective or value. The right hand is fairly expressive. The face seems an accurate representation of a successful colonist.

As there has been much divergence of opinion as to the facts of Feke's career, so is there as to his standing as an artist. Some see in him only an accomplished painter of fabrics and draperies with no understanding of the character of his sitters. Others think of him as a searching student of humanity. Some see him, except in a few of his works, as wholly independent of European influences. Others are convinced that he attained his ability only through contact with, or aid from English or Continental sources.

Still another thought is tenable. Perhaps, like the Colonial silversmith, cabinet maker or glass blower, he was an honest and conscientious craftsman in his own line, doing his best to truthfully portray the lineaments of his sitters, to accurately depict their clothing and their surroundings, accepting artistic suggestion and guidance as it came to him, whether through the paintings of others in the Colonies, or the engravings that came from overseas. Such would seem to be the most logical explanation of the qualities in the portrait of Josiah Martin and many another of his works.

[1] Foote, Henry Wilder, Robert Feke, Cambridge, Mass., 1930, pp. 66, 164.

[2] Beam, Philip C., in a letter of July 28, 1945, to the Toledo Museum.

OUR STUDENTS' EXHIBITION

ART HOLDS its audience by multiform aspects as varied as the individuals it attracts. A painting can be seen by us as an artistic problem set himself by the artist, and his dexterity may delight us if we recognize the fine points of the game. A canvas can offer pleasant emotions, recall happy memories, or just present something we like to rest our eyes upon with little thought of why or when or by whom it was made.

This last simple yet profound approach is our basis of selection of work from the Museum School of Design, to be shown in the galleries from the second to the thirtieth of September. These will be four galleries of the top quality attainable by the Toledo men and women and children who elect to enter the free art classes which the Toledo Museum long ago developed to the degree internationally recognized as the Toledo Plan in museum education. Despite defense work, wartime responsibilities on the home front, hundreds of young people, parents and their children graduated from Museum classes as usual. No four galleries could hold all their best results, but this exhibit represents a cross-section of their pleasure and growth in artistic thought and art technique.

Previous exhibits of the Museum School have stressed the child's sequence of development, the educational purpose of the Museum, or have shown the range of problems and the volume of work produced by so many students in one year. This year we have used the same methods of selection and display as in assembling an exhibit of the work of famous American artists. From many fine paintings we chose the desired number of pictures related in color, harmonious in composition and sympathetic to each other. Harmony and relationship lead the eye from painting to painting about the room, refreshed by constant variation, yet never startled by an awkward break in continuity. Some very good work quarrelled with its neighbors in color or form, and could not be shown happily with the majority we now present. Sympathy and harmony, a satisfying unity, brings the work of a child beside that of an adult. This method of selection puts the primary emphasis on quality and harmony throughout an exhibit, and all other considerations of volume, class representation, age levels, and students represented become secondary.

In any art exhibit, you may prefer a more personal approach. You may seek out the work of a student or an artist whom you know, or the fresh imagination some special child has put into paint or clay. You may feel for art regardless of who made it, or your

CAROLLERS DEANNE TRICKEY
ADULT STUDENT, ADVANCED MODELLING

eyes may drop to the label bearing the adult's name, or the name and age of a child. These labels will tell you that some is the work of very young children age four to six years. At that tender age they feel out areas in color and turn towards recognizable forms. Neither their aims nor their results should be judged by adult standards, but often their expression of feeling goes beyond that natural to more finished techniques. We have taught these very young children for some years as one of our educational experiments. The results have convinced us, as educators in other museums have also held, that such institutions as ours are not adapted to teaching painting to the very young. Such children are not physically capable of concentrating on any one interest for even a brief class period, particularly when that comes but once a week. For them art, as usable in kindergarten and the lower grades, holds boundless possibilities, where it may be integrated with other activities which by their nature are not germane to the specialized purposes of an art museum.

From our adult work, a few subjects are missing this year due to the impossibility of replacing teachers called elsewhere by wartime emergencies. Such special subjects as home furnishing, clothing appreciation, department store training and some aspects of art history we will teach again when excellent teachers become once more available. Modelling and ceramics have become one of the

most popular classes ever taught in the School of Design and results of these four classes make a display of which we are particularly proud this year.

We who are concerned with assembling art exhibits, see thousands of paintings each year, in cities other than Toledo, in art schools throughout the country. We are experienced, yet all the more proud of these four galleries of paintings from Toledo students. From some of them we derive as much pleasure as from the canvases of mature artists. Here also is the natural expression of American children, more intrinsic and convincing than the creations of those adult artists who elect to paint in childlike simplicity today.

Registration days for Museum classes will be September 6 for adults, and September 8 for children. This year we offer classes in Color and Design, Drawing from the Model, Teacher Training, Drawing, Modelling, Watercolor, Tempera Painting, Graphic Advertising, High School Art, Art Appreciation, Art History and the Arts of the Orient, and our established graded work for children.

AUTUMN EXHIBITIONS

PAINTINGS of the French Countryside will form an attractive and timely exhibition opening on October 7 and continuing to November 25. Returned service men, who have been in France, will see familiar scenery at its best, as pictured by noted artists of the past and present; those who stayed home will find interest in pictorial presentations of places known by name from newspaper accounts and descriptions in letters; those who traveled in Europe in pre-war days will enjoy another glimpse of remembered scenery.

Not all of the paintings were done by French artists, some of them showing how the landscape of France appeared to painters from other countries, including our own. The works, lent by museums, private collectors, and dealers, will include such well-known artists as Fragonard, Corot, Monet, Renoir, Boudin, Utrillo, Cezanne, George Luks, Maurice Prendergast, and others.

Two interesting exhibitions will be shown in December. The American Snapshot, a showing of about two hundred enlargements of snapshots made by amateurs from 1888 to 1944, is sponsored by Eastman Kodak and circulated by the Museum of Modern Art. The pictures form a visual record of life and customs in the United States over a period of fifty years.

A group of triptychs, designed for use as altarpieces in Army and Navy chapels, will also be exhibited. These triptychs were executed under the sponsorship of the Citizens Committee for the Army and Navy, New York, and are lent by that organization.

AN INVITATION TO TOLEDO'S TEACHERS

LIFE in every era has been made of its own particular dailyness. While the rise and fall of civilizations have been precipated by important incidents, the needs of human beings have remained essentially the same, and the evolution of methods of serving these needs have been recorded sometimes more faithfully than the events themselves.

As you attempt in your classes to describe to the students life in an ancient or aging era, or even the very young past of our own nation, you arouse in the children a desire actually to see something of how the people lived and the utensils with which they lived. The galleries of the Toledo Museum of Art contain innumerable objects, now priceless relics of many ages.

For example, if a class is studying Egypt, a visit to the Egyptian Gallery and a discussion of Tools for Home and Field Found in an Ancient Egyptian Town would make life in ancient Egypt a real and actual fact. Or a unit on European life would be enriched by viewing the delightful three hundred year old Swiss living room, or a discussion of Pieter de Hooch's charming painting of a Dutch interior. Students learning of the invention and development of printing are able to see, in the Stevens Gallery, a page from the Gutenberg Bible, as well as other old books and manuscripts.

The program which the Museum staff has designed is broad enough to encompass children from the first grade up through high school. This includes classes and lectures on many subjects prepared to supplement the school curriculum. Or if you wish assistance with a subject which is not regularly included, the staff will endeavor to cooperate with you to the very limit of the Museum's facilities.

In addition to paintings, sculpture, stained glass, and countless objects from everyday living, the Museum has a large library of slides and other illustrative material to complete or broaden the presentation.

A wealth of material in the field of music is also at your disposal. In addition to the class work designed to correlate with high school activities or with art for the lower grades, there is a large free lending library of records from which you may borrow for classroom use. There are excellent instrumental and vocal recordings, including English and American ballads and folk songs, and an extensive collection of foreign language records.

The Museum wishes to play a vital part in the activities of the Toledo schools, and cordially invites all teachers to make full use of the programs and facilities offered.

CONCERTS FOR 1945-46

A PERFORMANCE of Verdi's popular Rigoletto will open the Peristyle concert series on October 5. Charles L. Wagner's company which presented La Boheme, Faust and La Traviata in past seasons will return for this occasion with some of the outstanding younger members of the Metropolitan Opera in the cast. It will be staged by Desire Defrere and conducted by Paul Breisach.

An innovation will be a concert by the Busch Little Symphony on November 28. Adolf Busch, the noted violinist, will appear in the dual role of conductor and soloist, leading the orchestra from the concertmaster's chair, as was the custom before the emergence of the large modern orchestra. Additional soloists on this program will be Frances Màgnes, violinist, and Eugene Istomin, pianist.

Jennie Tourel, mezzo-soprano, will be heard February 13. She sang here on the Educational Series in 1943. Her debut recital in New York two weeks later brought her such fame that she is now in demand for opera and concerts in both Americas.

Artur Rubinstein will return for a piano recital March 13. Being one of the best liked pianists of the day, many subscribers have asked to hear him again.

Orchestras to appear this year are the Cleveland Orchestra, under Erich Leinsdorf on November 14, the Minneapolis Symphony, under Dimitri Mitropoulos on January 28, and the Pittsburgh Symphony, under Fritz Reiner on February 27. Egon Petri, pianist, will be soloist in a concerto with the Minneapolis Symphony.

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will again play the annual concert for members of the Museum on December 6.

Highlighting the Educational Concert Series will be a festival of the chamber music of Beethoven on three Sunday afternoons in October. These programs will be played by the Walden String Quartet and members of the Guild Trio, assisted by players from the Detroit and Cleveland Orchestras for certain works.

Ralph Kirkpatrick, harpsichordist, and Alexander Schneider, violinist, will offer a program of works for this combination February 3. Mr. Kirkpatrick has been heard here in recital twice before and Mr. Schneider was, until last year, a member of the Budapest String Quartet.

The American Troubadours will make their first Toledo visit March 10 with a program of music of this country. A. Beverly Barksdale, bass-baritone, will present an all-Schubert recital November 18, and Evelyn Wahlgren, pianist, will be heard April 7.

MUSIC CLASSES FOR ADULTS

MUSIC from 1800 to 1850, subject of a class meeting Tuesday mornings at 10:30, has been planned to cover some of the more important works of Beethoven, Schubert, Weber, Berlioz, Schumann and Chopin. Their music will be constantly related to trends in other fields during the same period. Three of the talks will include works to be heard during the Beethoven Chamber Music Festival in October.

Continuing last year's course in the Theory of Music, a class in Intermediate Harmony will be given on Thursday mornings from 10 to 12 o'clock. New students will have the opportunity of becoming acquainted with previous work in the course through an intensive review during the first meetings.

The series of pre-concert lectures will be held on irregular Tuesday evenings at 7:30 o'clock for all who wish to hear in advance the music to be played on Peristyle concert programs. Informal discussion and analysis are offered with the playing of these works.

THE RECORD LENDING LIBRARY

THE Record Lending Library has, during the few years of its existence, proved to be an exceedingly popular Museum service to the people of Toledo. It is constantly in use by individuals for listening at home and by school and club groups for their own programs.

Located in Room 105 on the ground floor, the collection now has approximately 4,000 records, with most of the major recording performers and organizations of this and other countries represented.

The variety of types of music is very wide, ranging from the earliest folk music, ancient hymns and Gregorian chant up to works of the present day. Included are 25 complete operas and excerpts from many more, nearly all important symphonic works that have been recorded to date, and many of the better recordings of chamber, piano and organ music, art and folk songs. Many groups of compositions may be heard in their entirety, such as the Waltzes, Nocturnes, Preludes and Ballades of Chopin, the song cycles of Schubert and the symphonic works of Beethoven and Brahms.

Any record that can be reasonably replaced may be borrowed for 48 hours or from Friday to Monday. Clubs and school groups using records for educational purposes may have a longer period of time upon request. The Record Lending Library is open Monday, Wednesday, Friday and Saturday afternoons from 2:30 to 4:30.

FIGURES DESIGNED FOR DECORATIVE GREETING CARDS
DOROTHY KLEIN, HIGH SCHOOL STUDENT

SATURDAY MORNING MUSIC CLASSES

THIS year the Museum is offering five different music classes for children and young people. Elementary Music Appreciation at 10:15 o'clock will train the child from 4 to 8 years of age in the art of listening. He will hear music designed to develop a rhythmic and melodic sense and a feeling for form and phrase.

The Intermediate Music Appreciation class at 9 o'clock for ages 8 to 11 continues the development of good listening. Here the child learns to recognize the materials of which music is made: melody, rhythm, harmony and form. He becomes acquainted with the instruments of the orchestra and learns the characteristic dance forms. He becomes familiar with the great composers of past and present through listening to their music and the stories of their lives.

A class in Intermediate Harmony for junior high and high school students will meet from 9 to 11 o'clock. While it follows the course offered last year, students with good musical background may enter this year. There will be a thorough review during the first few meetings.

The Story of Music through Song, at 11 o'clock, is for students of junior high school age. It will show the growth of music from the middle ages into the 18th century, using songs, ballads, madrigals and selected parts of larger works which will be sung in class.

For high school students there is the Advanced Music Appreciation class at 11 o'clock. Masterpieces of our musical heritage will be studied. Students will hear piano, organ, vocal and orchestral works from Bach to composers of the present. Registration for all the music classes will be held September 8.

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SCHEDULE OF EDUCATIONAL ACTIVITIES

ART APPRECIATION

Tuesday Afternoons at 4:00 o'clock

Sept.	11	Art Education—Pros and Cons
	18	"A Little Child Shall Lead Them"—The School Exhibit
	25	A Survey of Art
Oct.	2	Design Principles and Color Theory—Guide to Appreciation
	9	Light and Color
	16	The French Countryside in Paint
	23	The Great Influence of French Painting
	30	American Contemporary Art
Nov.	6	Techniques and Textures
	13	Line and Form in Sculpture
	20	Color in Gallery Installation
	27	Early American Portraiture
Dec.	4	History through Snapshots
	11	The Art of Egg Tempera
	18	The Christmas Message in Art
Jan.	8	Information Please
	15	Examination
	22	Notebooks—Review
	29	Still Life in Painting
Feb.	5	Sculpture throughout the Ages
	12	Composition and Pattern
	19	Visit to the Toledo Artists Club
	26	Museum Gallery Research for Contemporary Design Inspiration
Mar.	5	Water Color Fares Forth
	12	The Museum Water Color Exhibition
	19	Ceramics Contribute
	26	Information Please
April	2	Women in Art
	9	The Current Exhibition
	16	A Great Master
	23	Class Forum
	30	Prints Perform
May	7	The Toledo Artists Show
	14	Notebooks and Illustration
	21	Examination
	28	Review

THE TOLEDO MUSEUM OF ART NEWS

THE ARTS OF THE ORIENT—INDIA

Friday Afternoons at 4:00 o'clock

INTRODUCTION

Sept. 14 The Religions and Religious Art of India
21 The Indus Valley about 3000 B.C.

DRAVIDIANISM AND DRAVIDIAN ART

Sept. 28 The Dravidian Religion—The Background of Dravidian Art
Oct. 5 Practical Architecture Hewn from Boulder-Monoliths
12 Kailasa—A Temple Complex Cut from a Single Cube of Stone
19 Structural Architecture of South India
26 South Indian Sculpture—Naturalistic Expression

HINDUISM AND HINDU ART

Nov. 2 Hinduism and Its Spirit in Indian Art
9 The Sacred Ganges Valley—Its Cultural Centers
16 Sacred Dwellings for Sculptured Deities
30 Deities in Stone—Imaginative Imagery
Dec. 7 The Hindu Painter and His Craft

JAINISM AND JAINA ART

Dec. 14 Jainism in Its Relation to Jaina Art
Jan. 4 The Best Examples of Jaina Art

CONCLUSION

Jan. 11 Pictorial Resumé of the Semester's Lectures
18 Special Interpretation
25 Gallery Talk

BUDDHISM AND BUDDHIST ART

Feb. 1 Buddhism and Its Influences in Indian Art
8 The Buddhist Stupas—Monumental Reliquaries
15 Cave Architecture—Buddhist Monasteries Hewn in Rock
22 Ajanta—The Greatest Legacy of Buddhist India
Mar. 1 Ajanta—Its Sculptural Adornment
8 Ajanta—Its Great Mural Paintings
15 The Southward Spread of Buddhist Art
22 The Spread of Buddhist Art Along the Silk Route to China

CREATIVE PAINTING FOR COMPOSITION, PATTERN AND COLOR
ANNE WOODRUFF, HIGH SCHOOL STUDENT

MOHAMMEDANISM AND MOHAMMEDAN ART

Mar. 29 Mohammadenism—Its Ideals
April 5 Early Mohammedan Art in India
12 The Peak of Mohammedan Art in India
26 Mohammedan Miniature Painting and Book Illumination
May 3 Mohammedan Gardens of the Great Moghul Emperors

MODERN INDIA

May 10 The Arts in Modern India

CONCLUSION

May 17 Pictorial Resumé of the Semester's Lectures
24 Special Interpretation

MUSIC FROM 1800 TO 1850

Tuesday Mornings at 10:30 o'clock

Sept.	11	The Musical Heritage of the 19th Century
	18	Beethoven's Violin Concerto
	25	The Ninth Symphony
Oct.	2	String Quartets to Be Played during the Festival
	9	Sonatas for Piano and Violin
	16	The Septet for Strings and Winds
	23	The Late Piano Sonatas
	30	The Missa Solemnis
Nov.	6	Fidelio
	13	Weber and Romantic Opera
	20	Konzertstueck for Piano and Orchestra
	27	Schubert: the Flowering of the German Song
Dec.	4	Songs from Die Schoene Muellerin
	11	Songs from Die Winterreise
	18	Schubert's Piano Sonatas
Jan.	8	Smaller Works for Piano
	15	The Symphony in C Major
	22	Chamber Music of Schubert
	29	Italian Opera of the Early 19th Century
Feb.	5	Rossini and Comedy
	12	French Opera of the Early 19th Century
	19	Berlioz: the Modern Orchestral Composer
	26	Harold in Italy
Mar.	5	Schumann and the Romantic Ideal
	12	His Songs
	19	Dichterliebe Songs
	26	The Symphony in D Minor
April	2	Schumann's Piano Works
	9	The Concerto in A Minor
	16	Mendelssohn and the Oratorio
	30	Music to A Midsummernight's Dream
May	7	The Italian Symphony
	14	Chopin: the Realization of Romanticism
	21	The Sonata in B Flat Minor
	28	His Programmatic Compositions
June	4	Selected Works of Chopin

MUSEUM NEWS

The Museum welcomes back to its staff George M. Furman, Secretary to the Director, who for nearly three years has been in the U.S. Army. Mr. Furman is the first of the Museum staff in service to return.

Miss Zella May Case will join the Museum staff this season as an instructor. She will teach the regular Saturday classes for children, adult painting classes, and will also be available for talks to school groups and clubs visiting the Museum. Miss Case is a graduate of the State University of Iowa, where she received her M.A. degree. She has had extensive teaching experience, and comes to us highly recommended for her accomplishments.

A. Beverly Barksdale, the Museum's Supervisor of Music, spent six weeks in New York City this summer, working with the well-known singer, Mack Harrell, and renowned teacher, Coenraad V. Bos, at the Juilliard School of Music. He also studied in the various music libraries of the city, assembling source material for his courses this season.

Visitors to the Museum will be greeted with the transformation of galleries 3, 4, 5 and 6, housing the Modern Glass, Assyrian and Amerindian Art, Ceramics, and Oriental Art collections. These rooms have been painted in gay, light colors, the case backgrounds in harmonizing tones, making an effective setting for some of the smaller, but none the less important, objects in the Museum's collections.

After a lapse of several years, the Museum is once more utilizing the radio as a means of publicizing activities and collections.

Through the cooperation of Radio Station WTOL, the first of a series of weekly ten minute interviews was opened on Wednesday, August 22. These weekly programs are scheduled for each Wednesday afternoon from 2:30 to 2:40.

The first three interviews covered the adult activities, the children's program and the work to be offered in music for the 1945-46 season. Tentative plans call for future interviews featuring a selected object from the Museum collections; on certain collections as a whole; new acquisitions; and Museum activities.

CALENDAR OF THE WEEK

Sundays:	3:00 P.M.	Tours and Talks in Museum Galleries
	4:00 P.M.	Educational Concerts and Recitals
Tuesdays:	10:30 A.M.	Music from 1800 to 1850
	2:00 P.M.	First and Second Year Color and Design
		First and Second Year Drawing from the Model
	4:00 P.M.	Art Appreciation—Museum Collections
		Art Activities for Teachers
	7:00 P.M.	First and Second Year Drawing
		First Year Modelling
		Water Color Painting
	7:30 P.M.	Pre-Concert Lectures
Wednesdays:	10:00 A.M.	Second Year Modelling
	2:00 P.M.	First Year Modelling
Thursdays:	10:00 A.M.	Harmony and Analysis of Music
	1:00 P.M.	Painting
	2:00 P.M.	First and Second Year Drawing
	4:00 P.M.	Elementary Crafts
	7:00 P.M.	First and Second Year Color and Design
		Tempera Painting
		Second Year Modelling
Fridays:	1:00 P.M.	First and Second Year Graphic Advertising
	2:00 P.M.	High School Art
	4:00 P.M.	Arts of the Orient—India
Saturdays:	9:00 A.M.	Children's First, Second, Third, Fourth and Fifth Year Color, Design and Drawing
		Harmony for Junior High and High School Pupils
		Intermediate Music Appreciation for Children
		Art Appreciation and Painting for Children 7-9
	10-15 A.M.	Elementary Music Appreciation for Children
	11:00 A.M.	Children's First, Second, Third, and Fourth Year Color, Design and Drawing
		Art Appreciation and Painting for Children 7-9
		Advanced Music Appreciation
		The Story of Music through Song, for Junior High School Pupils
	1:15 P.M.	Art Appreciation and Painting for Children 7-9
	1:30 P.M.	Art Talk for Children for All Ages
	2:00 P.M.	Children's First, Second, and Third Year Color, Design and Drawing
	2:15 P.M.	Motion Pictures
	3:00 P.M.	Art Talk for Children
		Art Appreciation and Painting for Children 7-9.
	4:05 P.M.	Motion Pictures